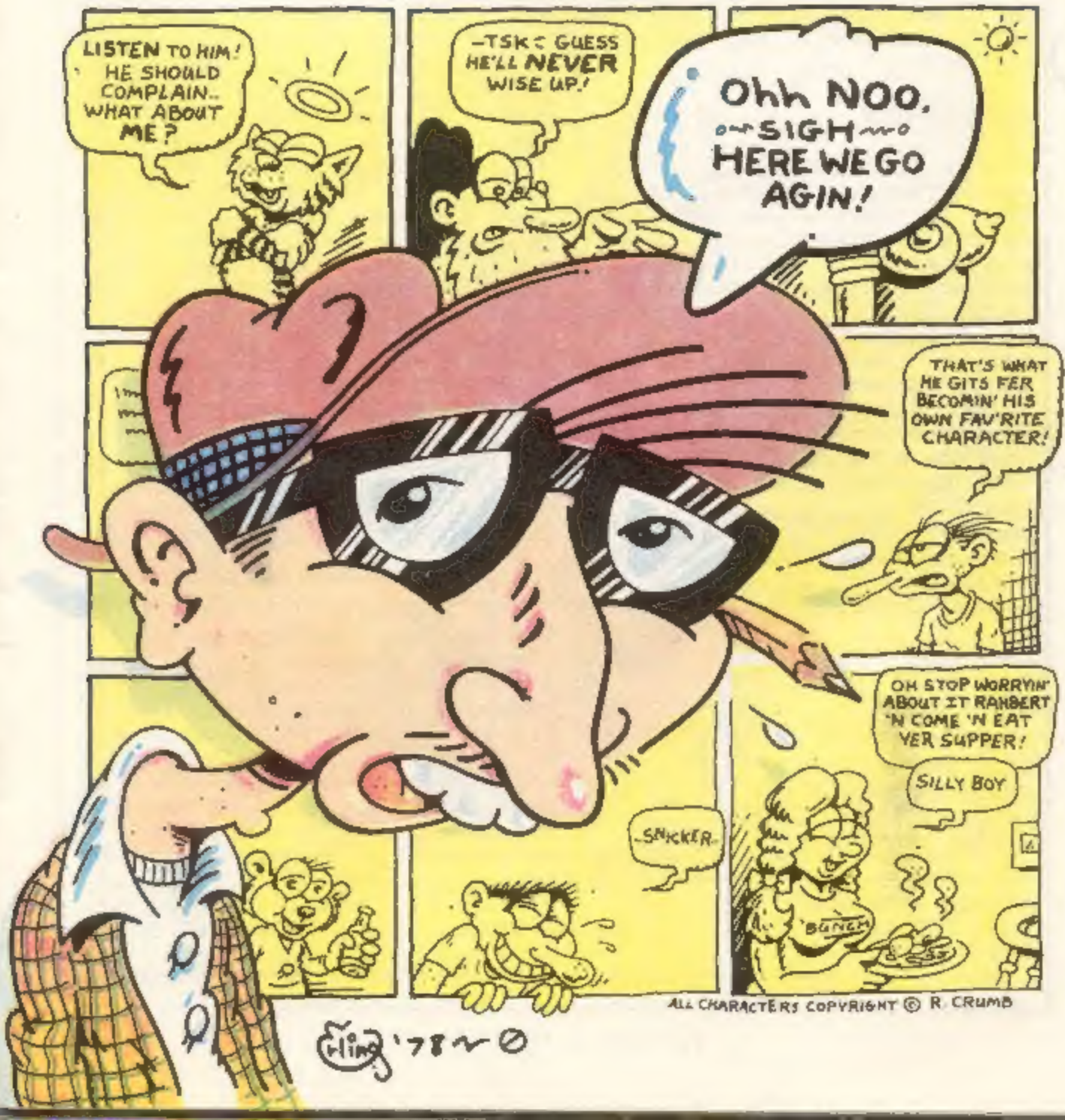
CASCADE COMIX MONTHLY

December 1978 No. 9-10 $1.00


LISTEN TO HIM! HE SHOULD COMPLAIN.. WHAT ABOUT ME?
-TSK- GUESS HE'LL NEVER WISE UP!
OHH NOO, -SIGH- HERE WE GO AGIN!
THAT'S WHAT HE GITS FER BECOMIN' HIS OWN FAV'RITE CHARACTER!
OH STOP WORRYIN' ABOUT IT RANBERT 'N COME 'N EAT YER SUPPER!
SILLY BOY
-SNICKER-
BUNCH
ALL CHARACTERS COPYRIGHT © R. CRUMB

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NEWS

Bill Griffith is deep into negotiations with "respectable movie producers" in regard to a live action Zippy the Pinhead film. Bill says he "has no illusions about a Zippy movie being 'artistically pure'." A live Zippy might work in a pornographic movie, but otherwise the project boggles the mind. Let's hope Bill makes a fast million! San Francisco's Other Cafe ("do your laundry while you watch the show"), home of Duck's Breath Mystery Theater, has featured Zippy in some of their skits lately, and even took to the road with the act, hitting colleges in Iowa, Illinois, Arizona and Oregon. Griffy designed the pinhead skullcap for the show. The "Year of the Pinhead" marches on! The September 22 issue of the Berkeley BARB has a special Zippy write-up with pix, and the October 30 issue of the New York VILLAGE VOICE had an article on the Zippy phenomenon.

Continued on page 32

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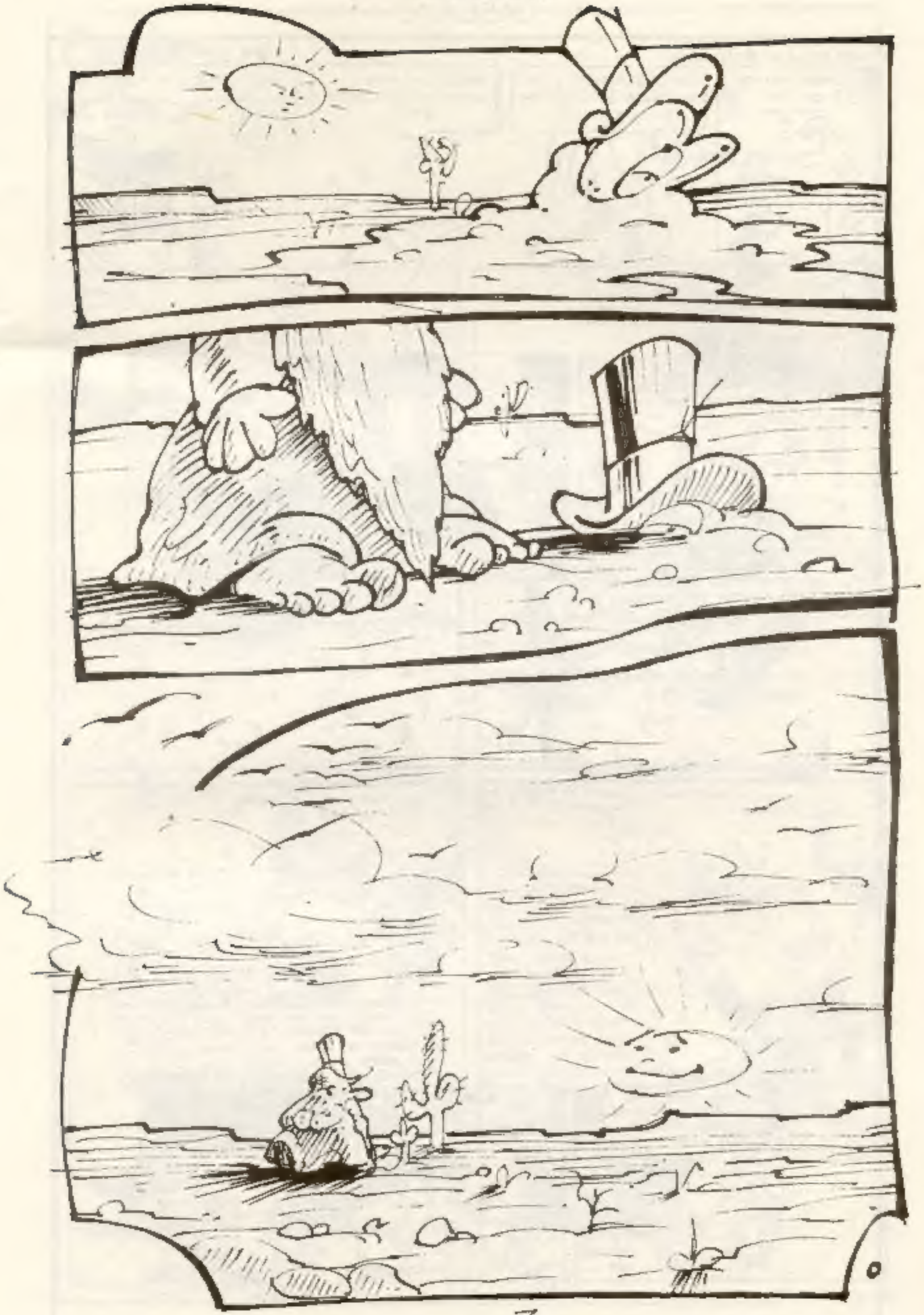
"THE PICKLE RELISH STORY"
SOUP'S ON, CRUMB!!
I JUST GOT PAID!
FOODS
AND I CAN'T THINK OF A BETTER PLACE TO SPEND IT!
LOAD UP THE SHOPPING CART WITH FOOD!!

YOU SURE YOU WANT 30 JARS OF RELISH?
BUT THEY'RE ALL DIFFERENT BRANDS!
PICKLE RELISH ?
VOLTKO

FLYING FUNGUS FUNNIES

A78
PATNUM TRAD



WALDO AND EMERSON

BY JIM SIERGEY

WHERE ARE YOU OFF TO?
TA TH' SYMPHONY! THE BROOKLYN ORCHESTRA IS IN TOWN!
BROOKLYN HAS A SYMPHONY ORCHESTRA ?!!?
YEH, TH' BROOKLYN ADAG-OS!
FOUL

MISTER BUG

BY KENNEDY & ROMERO

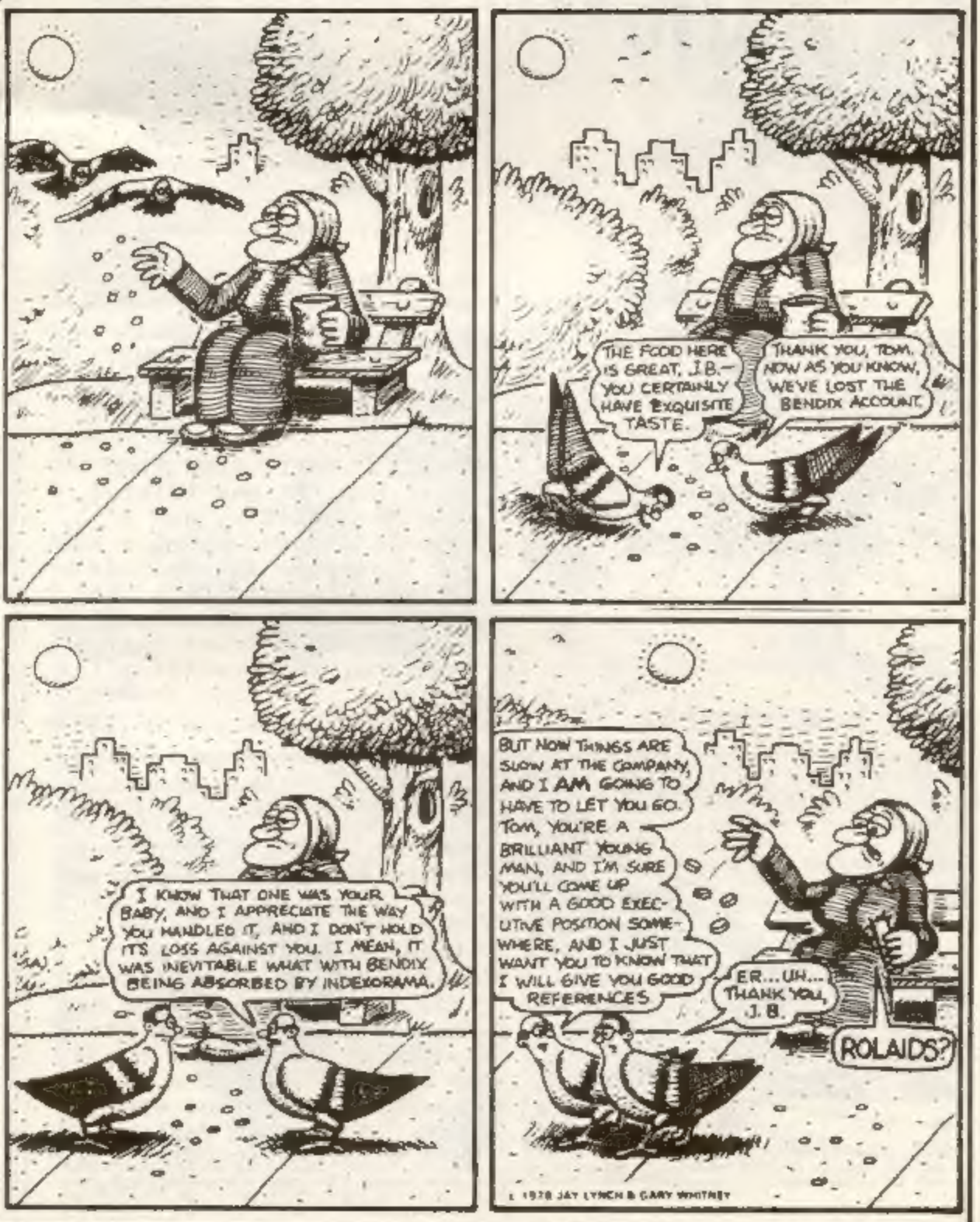
NEVER SEE A BARN DANCE? DEEP.
SEEN A HAMBURGER JOINT?
GOT ENNY KETCHUP?
GOIN MY WAY?
HOP IN
SAM'S STRIP
WHERE YA HEADED?
TOSCALOOSA.
NICE PLACE
I SEE YOU SMOKE CIGARS. EVER TRY A PIPE?
NOPE
WHAT'S THE MATTER? DON'CHA LIKE 'EM
IF YOU DON'T MIND, I'D LIKE TO DROP THE SUBJECT
WELL, THEN, CAN I GET YOU SOMETHIN' ELSE?
YEH YEH AMBITIOUS BUT LISTEN... I AM STAND-OFFISH ABOUT PIPES
HOW D'YA GET YOUR HOT DOG YOUR HEAD?
WITH QUESTIONS LIKE THAT.

MISTER BUG

BY KENNEDY & ROMERO

Phoebe & the Pigeon People

By Jay Lynch & Gary Whitney


THE FOOD HERE IS GREAT, J.B.— YOU CERTAINLY HAVE EXQUISITE TASTE.
THANK YOU, TOM. NOW AS YOU KNOW, WE'VE LOST THE BENDIX ACCOUNT.
I KNOW THAT ONE WAS YOUR BABY, AND I APPRECIATE THE WAY YOU HANDLED IT, AND I DON'T HOLD ITS LOSS AGAINST YOU. I MEAN, IT WAS INEVITABLE WHAT WITH BENDIX BEING ABSORBED BY INDEXORAMA.
BUT NOW THINGS ARE SLOW AT THE COMPANY, AND I AM GOING TO HAVE TO LET YOU GO. TOM, YOU'RE A BRILLIANT YOUNG MAN, AND I'M SURE YOU'LL COME UP WITH A GOOD EXECUTIVE POSITION SOMEWHERE, AND I JUST WANT YOU TO KNOW THAT I WILL GIVE YOU GOOD REFERENCES
ER... UH... THANK YOU, J. B.
ROLAIDS?
© 1978 JAY LYNCH & GARY WHITNEY

LARRY GONICK

THE CARTOON HISTORY OF THE UNIVERSE

Interviewed by

ARTIE ROMERO

CASCADE: Has BLOOD FROM A STONE, the comic book about tax reform that you did for the New York Public Interest Research Group been reprinted yet?

GONICK: No.

CASCADE: I got a copy of it that was mimeographed, and I wondered if it ever came out in a larger edition.

GONICK: It wasn't mimeographed, it was just a real cheap print job. They do everything in-house there, and it was a small press run on weird paper.

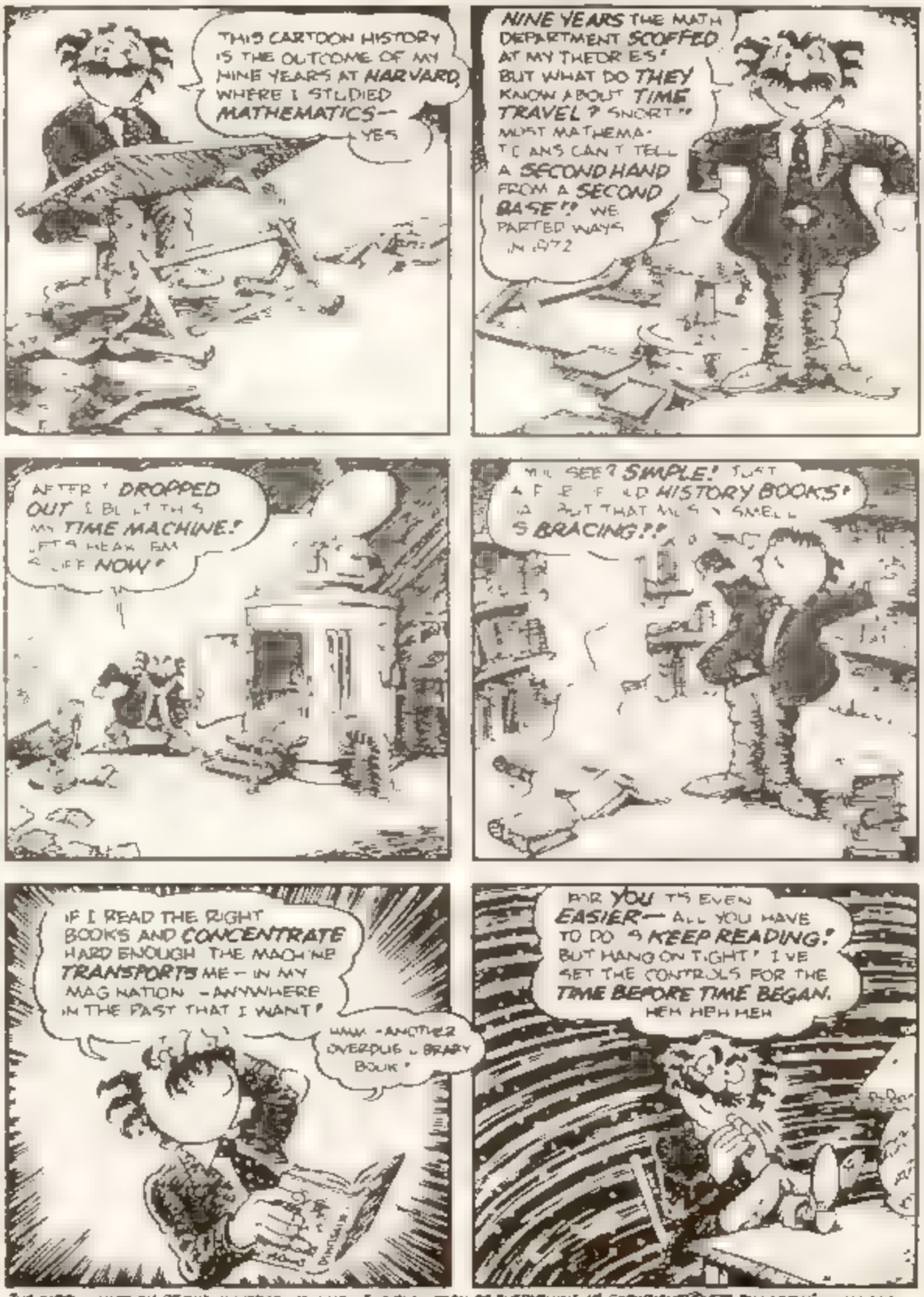
CASCADE: Maybe it was just some kind of photographic paper masters that made it look like it was mimeographed. But when I talked to you earlier this year, you said they were probably gonna make a larger press run of it.

GONICK: Well, Fred Todd over at Rip Off was talking about doing that, and I haven't pursued it with him, but I suppose it's a possibility. His point was that if you want to do propaganda you shouldn't print just a thousand, which makes a lot of sense. You also should charge a dollar and a quarter.

CASCADE: I liked that book, thought you did a good job.

GONICK: Thanks. My partner should share the credit for that. Actually it was his idea; his name is Steve Atlas. He's the guy that really got me into cartooning, with that idea. He had been in Latin America for a couple of years, and there he saw the work of a cartoonist named Rius, who's super popular in Mexico. He's a left-wing political cartoonist who does comic books and he's really good,

INTRODUCTION


THIS CARTOON HISTORY IS THE OUTCOME OF MY NINE YEARS AT HARVARD, WHERE I STUDIED MATHEMATICS—
YES
NINE YEARS THE MATH DEPARTMENT SCOFFED AT MY THEORIES! BUT WHAT DO THEY KNOW ABOUT TIME TRAVEL? SNORT!" MOST MATHEMATICIANS CAN'T TELL A SECOND HAND FROM A SECOND BASE!" WE PARTED WAYS IN 1972
AFTER I DROPPED OUT I BUILT THIS MY TIME MACHINE! LET'S HEAR 'EM LIFT NOW!
SEE? SIMPLE! THAT ARE FILLED HISTORY BOOKS! BUT THAT MUSTY SMELL BRACING!!
IF I READ THE RIGHT BOOKS AND CONCENTRATE HARD ENOUGH THE MACHINE TRANSPORTS ME — IN MY IMAGINATION — ANYWHERE IN THE PAST THAT I WANT!
UHHH — ANOTHER OVERDUE LIBRARY BOOK!
FOR YOU IT'S EVEN EASIER— ALL YOU HAVE TO DO IS KEEP READING! BUT HANG ON TIGHT! I'VE SET THE CONTROLS FOR THE TIME BEFORE TIME BEGAN. HEH HEH HEH

THE CARTOON HISTORY OF THE UNIVERSE VOLUME 1 THE EVOLUTION OF EVERYTHING IS COPYRIGHT © 1978 BY LARRY GONICK AND MAY NOT BE REPRODUCED IN WHOLE OR IN PART WITHOUT WRITTEN PERMISSION OF THE ARTIST. IT IS PUBLISHED BY THE RIP OFF PRESS, INC., BOX 14158 SAN FRANCISCO CALIFORNIA 94114.

he's done several things that are periodicals. The format of it is a lot like BLOOD FROM A STONE, take some subject and expound on it in cartoon form. He'd have his characters set up a story and then they'd break in the middle of it for about eight pages and discuss the subject, and then the story would finish. But he also does books that are all didactic; CUBA FOR BEGINNERS is the one that I saw, a 150 page book about Cuba. So anyway that got me turned on to cartooning as a medium of expression. I'd been goofing around for a couple of years before that, drawing weird pictures, but that seemed to provide some direction to it all.

CASCADE: I understand you're from Boston.

GONICK: Well, I lived there a long time, I'm actually from Arizona.

CASCADE: You used to work for the Boston Globe?

GONICK: Yeah, I used to do a Sunday strip for them that was a history of colonial Massachusetts and hence the Revolutionary War. I did that for 75 weeks and then it self-destructed. That's the interesting thing about history strips; once you come to the end of the history you have to stop. What do you do next?

CASCADE: Wait till there's some more history?

GONICK: That's why the world is my subject now, because I figured it would last longer than colonial Massachusetts. If colonial Massachusetts takes 75 weeks, the world has got to take more than a lifetime, it's not a self-destructing project.

CASCADE: It's got to take a long time. How far do you intend to go into the history of the universe in volume 2?

GONICK: It ends with the invention of writing, the beginning of recorded history.

CASCADE: It must be pretty tough to do a comic book based on the history of the world before we have any written history.

GONICK: I like to vouch for the accuracy of what I write, but sometimes it's just impossible to avoid putting things in that are really just theories, and I usually try and hedge it somehow. But when you do something that's based on archeology, you've got hard evidence to go on. When you do something that's based on historical accounts you've got six different people's stories, and you've got to figure out which is which. So in a way, you're on firmer ground before history.

CASCADE: What about things that are not really too firm but are starting to look more and more likely, like previous world cultures, for instance the so-called Atlantean civilization?

GONICK: Well, I haven't seen anything that makes it look any more likely than it ever was. Could be, I suppose. Of course it's true that during the last ice age when the sea level dropped, there was a lot more land around, and it wouldn't surprise me if they found stuff somewhere. I don't think it's out of the question that the Egyptians visited America, but I haven't seen much to substantiate it.

CASCADE: So what you're doing with THE CARTOON HISTORY OF THE UNIVERSE is trying to be as accurate as possible?

GONICK: Well, I want to find stuff that I can have confidence in that I can use to back up anything I say. You raised some questions, but I haven't seen any books that talk about it so I can't put it in. It's not too late for Atlantis though, depending on when it happened, and I might consider it depending on what the source is.

CASCADE: If I can find a good source for it I'll let you know. You're doing "Footnotes" as a syndicated thing for Rip Off, I understand. Are you doing those first, and then building pages around them or are you doing the whole thing at once and taking out the "Footnotes" to syndicate, or what?

GONICK: I do the "Footnotes" ahead, but I try and lay out the information somewhat, so I'm not playing completely blind. But I do them first, in fact I've done five footnotes for the third book already.

CASCADE: How's that doing? Are papers picking it up?

GONICK: Yeah, it gets used. There's room for improvement but if it's going out to 50 papers, you can't complain! It's certainly appealing to college newspapers, it doesn't cost very much either.

CASCADE: Fifty papers is really good, since a successful strip can reach a few hundred.

GONICK: A very few hundred, if it's very successful.

CASCADE: Of course those would be larger circulation papers.

GONICK: Yeah, and every day. Mine comes out every week, but they're not bound to use it. It's often used as filler and so forth, but people see it, you know.

CASCADE: Are you working on any other projects besides the CARTOON HISTORY?

GONICK: Yeah I do one other strip called "The Cartoon Kitchen." It's a recipe feature for the West Coast Syndicate, which is just being started by a woman here in

the Bay Area. She got me in three papers so far, so it's a start. I came to San Francisco about a year and a half ago, two years ago, from Boston, and the first year was total torture. I was out of it; didn't know what was going on.

CASCADE: No connections?

GONICK: Well, I had some connections, but I actually didn't use them. Rip Off would have done this history thing a long time ago. Actually, one of the reasons I came out here was that a long time ago, '76 I came out and showed Shelton my Boston history strips, and he was real enthusiastic and suggested that I come and do something for them. But when I got here I balked, basically because I didn't think I could live off it. After thrashing around for a year I decided I could! Plus I also began to realize some things about the book business. Large advances are hard to come by, but if you can actually sell books, it comes back later.

CASCADE: So if you can get a few issues out, you can start getting royalties off the reprints of the first ones if you can sell all the first edition.

GONICK: Right.

CASCADE: I understand educational comix aren't doing too badly, because they're reaching some different markets.

GONICK: I think that's true, we've started exploring that direction, for example we've had several orders from schools. They're much less resistant to it than I thought they might be, so we'll probably start making some more efforts in that direction pretty soon.

CASCADE: How's the studio holding together? (Fastdraw Studios)

GONICK: So far so good.

CASCADE: Have you collaborated with Ted (Richards) and J. Michael (Leonard) on any more projects since QUACK?

GONICK: Not at that level. We do some commercial jobs together, and Michael and I sometimes do some work on the "Mellow Cat," but no real collaborations. We've been hatching some Quack stories, but they haven't even gotten to the drawing board yet; we've been developing them, and I think we'll probably be doing some of that this winter.

CASCADE: Do you use a crowquill pen and brush on everything?

GONICK: No, I don't use a crowquill at all. It's all brush except for the lettering and panel borders.

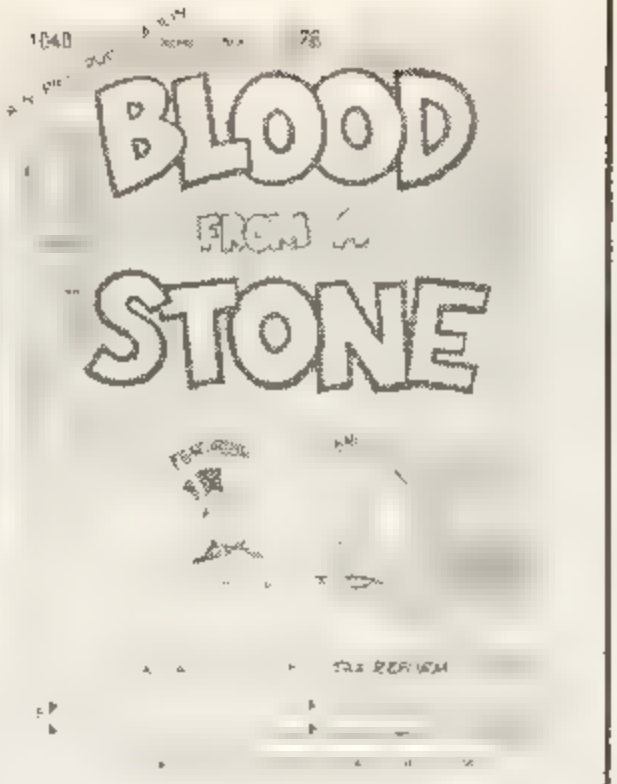
CASCADE: So you don't even do any pen hatching, or anything like that.

GONICK: No, the shading is all brush. They call it "feathering". I always just try to use the most fundamental tools--never liked rapidographs. Just india ink, a brush, and a good piece of paper, and of course it has to be a good brush, or else it doesn't work. Walt Kelly is my idol, Pogo has always been one of my favorite strips.

CASCADE: He did everything

with a brush. I think your style has really improved since you've learned to use a brush.

GONICK: You have BLOOD FROM A STONE to compare it with, right? That was actually done with a pen, before I realized that Kelly used a brush. What I used there is called a flexible quill, and that really has a lot of give to it. I tried one and started getting these lines, and thought, "Wow, this must be what Kelly used!" That's how I learned how to make those varied lines, but then I found out later that's not how you're supposed to make 'em. I got a brush and started using it, and it was real hard until I switched from plate finish paper to something with a little more tooth to it.



CASCADE: Will the next volume of THE CARTOON HISTORY be out in January?

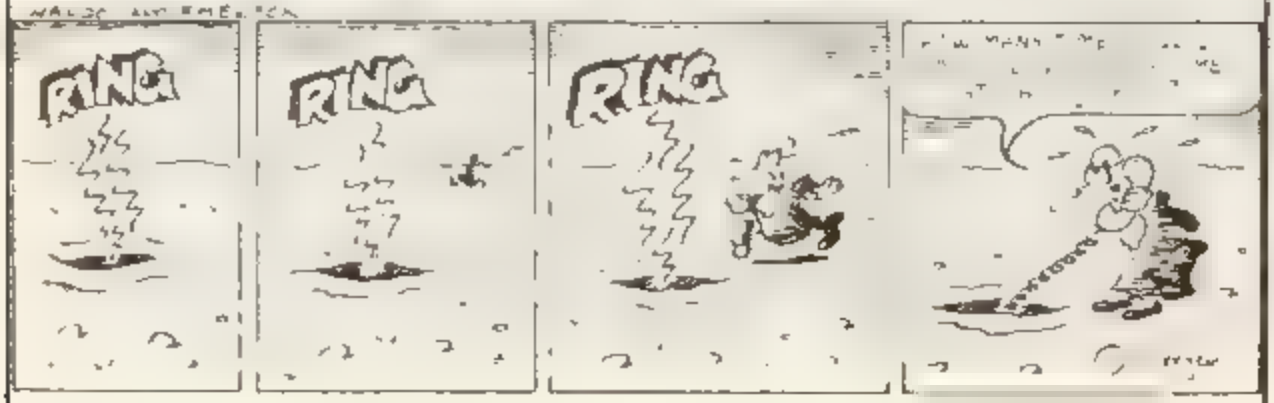
GONICK: Yeah, I think so. I finished page 48 of volume two today and I have to paste in footnotes tonight, and fill in a couple of panels, make a couple of minor corrections.

CASCADE: I got a copy of #1 that looked like it was cut with a pair of scissors, or trimmed on a paper cutter.

GONICK: That's possible. What happened is that there was this newsprint shortage here, and they had a lot of stuff backed up, like the Freak Brothers, which is their bread and butter--they couldn't even get those printed. It was a big freak out, so they found some printer they don't ordinarily use.

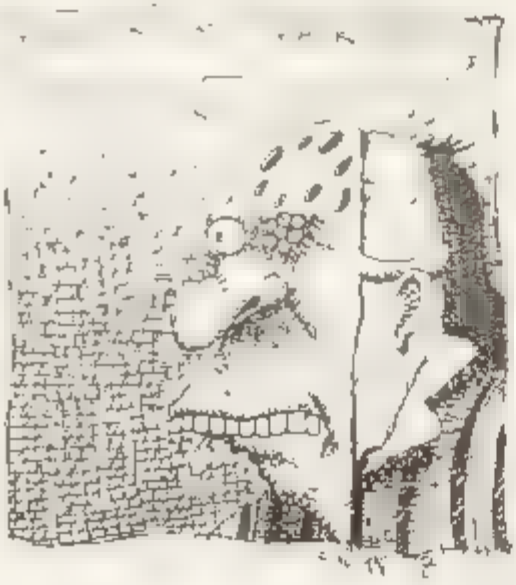
CASCADE: Well, it's a good book, and a good idea for a series, and it's going to sell anyway. I look forward to seeing more of them!

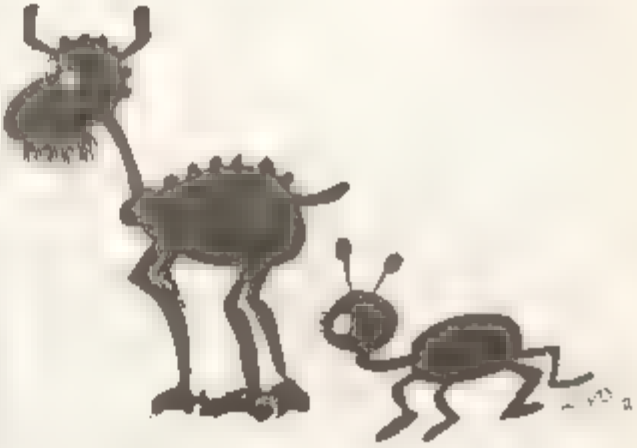
GONICK: Thank you.

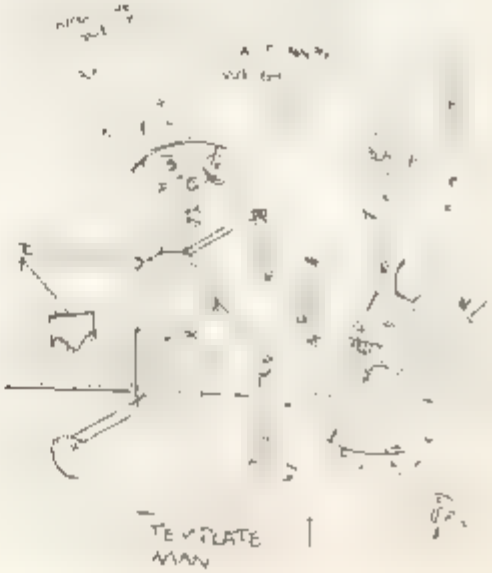


CASCADE

MARYJANE
by
R Crumb
LEMME TELL YA ABOUT MARYJANE! SHE'S SO PRETTY! I WISH SHE COULD LOVE SOME WEIGHT, BUT I REALLY LOVE HER!
WHEN I'M FEELIN' LOWDOWN SHE COMES TO ME!
WHAT'S A PEDALFIN HERE?
DUMMO SOMETIMES I FEEL LIKE IF WE AIN'T WORTH TH EFFORT I
RELAX, WILL YA?!
SHE'S LOVED ME THROUGH ALL KINDS OF WEATHER!
IN THE END I ALWAYS COME BACK TO HER AND SHE ALWAYS TAKES ME BACK!
SIGH
ZZZ
I'M THE FIRST TO ADMIT I'VE BEEN CRUEL TO THE DEAR
HA HA
HEY YOU, I'M GOOD THAT GOOD AGAIN!
WHA-A-
AFTER ALL IS SAID AND DONE YOU CAN HAVE YOUR GUAM OR GIRLS OR TRIPS MARYJANE AIN'T ONLY A WEEKEND, SHE'S ALL!
SMOKE IT! MY FAVORITE DISH!
LOOK AT HER! SITTIN' THERE SO COOL CALM AN' COLLECTED!
IT'S ENUFF TO MAKE ME WANT TO
TO RUN OVER THERE AND--
ALLOW HER TO DEEP THROAT MY DICK MAKE IT A HUM-JOB, SWEETS!"
GLB-MMMMM
©1971 R CRUMB






TEMPLATE
MAN

STAR WEEVILS

by J. Michael Leonard

Y'KNOW, U 2. I'M DARNED IF THIS WHOLE SILLY BUSINESS AIN'T GETTIN'... SURREAL!
HOW SEW?
WELL - I MEAN THIS HERE "WAR ORPHAN" THINKIN' THAT YOU'RE HIS MOMMY!
?
I MEAN - TO THINK OF YOU AN' HIM AS MOTHER AN' CHILD! IT'S... WELL - SURREAL!
YOU AIN'T NOTHIN' BUT A TANGLE OF COILS, TUBES, AN' WIRE... AN' THIS FELLER AIN'T NOTHIN' BUT AN OUTRIGHT FREAK OF NATURE!
!
WOP!
I AIN'T NO F'WEEK OF NOTHIN' AN' YOU BETTA' QUIT BOTHERIN' MY MOMMY!!
DEFENSIVE LITTLE BOOGER AIN'T HE?

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Quick One!

BY BILL SHERMAN

AMERICAN SPLENDOR #3

This Harvey Pekar cracks me up! Now, I could get facile ("If Harold Pinter lived in Cleveland, he'd be Pekar"), use intellectual cookie cutters, but the exercise'd be futile. Wot's important is this: Pekar, w./ his cat's ear for dialog and eye for the mundane, makes me both laff and say "that's true." The guy's caught something.

What that something could be is the realization that mosta us, whether we live in ASPLENDOR's Cleveland or not, handle life's crises in simple fashion. Like sleeping all day. Or overattentively listening to our co-workers' problems. Or watching the tube. Pekar's people use small things--a pair of pointy shoes, F'rinstance--to enhance themselves and cope. And if that's closer to you or me than swingin' from buildings in webbed underwear it's also wondrously funny because, face it, mosta our rituals <u>are</u> comic and a panel freeze on 'em points this out.

This is tricky territory for both Pekar and his artists, R. Crumb, Greg Budgett and Gary Dumm. And occasionally our scripter, when he makes direct didactic statements (eg. the narration moral at the end of "Short Weekend"), comes close to blowin' it. Pekar's characters think enuff about their lives and don't really need footnotes, as if the scripter'd suffered a burst of unsureness about the clarity of his irony.

But such wobbles are slight, and the art brings ya past 'em. Dumm and Budgett may lack Crumb's smoothness or sureness of expression, but they catch the moves right. While Crumb --Especially in the ish's final tale, "Mr. Lopes' Gift"--complements our Clevelander so craftily that any doubts I may've had about the collaboration (same thots as yers, I bet) 'round issue one have since vanished.

BANZAI! #1 (Krupp)

<u>They never forget dept.</u>: Remember when Roger Brand was flailing against Krupp in FUNNYWORLD, calling the Wisconsin comix pubbers "the Charlton of comix"? Wulp, times've changed and so, apparently, have Brand, Krupp or the general economic scene (pick one or more) 'cause here's our boy appearing in a Kitchen Sink pub himself alongside Kim Deitch and Joel Beck. Wot an opportunity for nasty comments!

I'll resist it, tho, mainly because Brand's two contribs're purty fine stuff and the guy doesn't appear

that often in comix and, besides, I'd hate to have him mad at me. So instead I'll note that Brand's first tale, "In More Innocent Times," is a well-illustrated lightweight piece of personal reminiscence and that "The Longstain Taint' is the book's highlight, REAL PULP gothic that starts in flashback w./ familiar Brand artwork then shifts into a more expressionistic style. This is the way to do horror comix!

Beck and Deitch've been more visible lately, especially in Krupp books, but I'm always glad to see more of both. I prefer Beck here: his two pieces on comix and comics are especially apt, the second showing a nice bit of Basil Wolverton in it. And where Beck's honed his art on short takes, I've always felt Deitch came across better in those longer pieces that gave his meandering imagination room (eg. his Miles Microft epic in ARCADE). Unfortunately, Deitch never gets past three pages in BANZAI!,one.

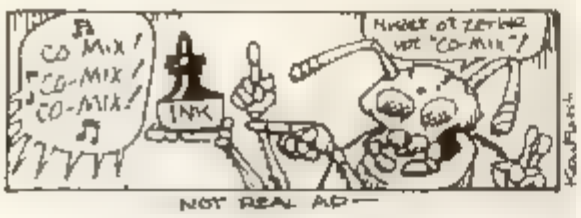
THE CARTOON HISTORY OF THE UNIVERSE #1 (Rip Off)

Larry Gonick has a cartoony style (like less busy Larry Todd at times) and a penchant for awful puns. If it weren't for both of these his cartoon outline of history might be as dull as a weekend in the Pre-Cambrian, a comix exercise in high-school snooze time. But because Gonick peppers his history of earth's evolution with wit and opinion (a nice one-page answer to simplistic Darwinism appears on page 13), THE CARTOON HISTORY's fun to read.

Gonick's "Footnotes" rather puzzled me in their syndicated appearance, but in their proper place they add to CARTOON HISTORY's pacing. Just when a text-fearing reader thinks s/he'll burn out on eras and periods there's one of Gonick's wry notes placing things in perspective, gently deflating his own research even. How far the writer-artist plans going in his history is up for grabs--H.G. Wells wasn't detered into stopping in the present, after all--but wherever Gonick's aimin' I'm willing to follow.

MONDO SNARFO (Krupp)

Wot can I say about this collection of surrealist frippery? That there's only about six stories that you'll "understand"? That the art runs from Mona Lisa mustache painting (Bill Griffith's very funny "Situation Comedy") to mescaline geek dreams (Denis Kitchen's "Major Arcana") to carefully rendered fantasy illustration (Joel Beck)? That Steve Stiles' first contrib reads too straightforward to belong in this volume tho his second is more on the mark? (Tho I'm darned if I can see his dedication to the Beach Boys!) That the Peter Pontiac back inside cover seems to be part of a longer piece that I wish we could see the rest of? That if yer not careful you'll miss the staple joke in Pontiac's centerfold? That I want to see more of Pontiac? That Mike Newhall's narration in his flying whale tale has resisted my reading it three different times and that I don't really care since the art's so nice? That R. Crumb isn't as old as he thinks he is? That R. Crumb <u>is</u> as old as he thinks he is? That Tony Target is a cooler hero than Lil' Waymuth? That the advantage of



this kinda art is that sometimes an artist can be a fuck-off and get away with it? That I've reread this book more times in the last month than any other comix title? That Denis Kitchen has at long last gotten his revenge on the geeks at 575 Madison?

MU: THE LAND THAT NEVER WAS (Krupp)

George Metzger is one of those artists that walk the line with comics and comix fans: even a glosshead like RBCC's James Van Hise can get off on him even tho Metzger's been a figure in the underground since at least YELLOW DOG. The trick lies in Metzger's art, which emphasizes grace and character dignity (no degenerate Irons-filed villains for Metzger!) and a slightly more formalistic approach to comix storytelling (a characteristic he shares w./ Trina Robbins). Real Comic Book Art, if you will, for grown-ups.

I don't mean to sound condescending here: Metzger's achievements are solid within his self-imposed boundaries, just as sonnets are as viable as blank verse. I've quailed at a certain Whole Earth seriousness (cf. TRUCKIN' #1) in the past, but that's bourgie bias on my part. I like Metzger's stuff, too.

Which brings us to this book, a fantasy story done by the artist-writer in '73 but held up 'til now due to printer screw-ups. MU tells of Atlanteans on a conquering foray that come upon the land of Mu. Tho much of the art reflects Metzger's long love of airships and ancient architecture the plot emphasis is on character, most specifically the character of Ak-kron (no cracks about Ohio, please), the ambitious admiral of Atlantis' airfleet. Ak-kron is an overreacher straight outta Elizabethan drama, an egotist whose self-absorption triggers his nation's downfall. Metzger is precise in his character and depiction of cross-purposes, tho the art slips on his people a coupla times (as in the intro of Ak-kron's future queen, Ooolna of Mu), and his unwillingness to make even the admiral caricature gives Mu a satisfying tone.

But where's the full-length Metzger work from '78?

SNARF #8 and DOPE #2 (Krupp)

I lump these two books together 'cause their packaging is so similar: John Pound covers (DOPE's is gorgeous, but I'm partial to SNARF's infinitude of Flip the Birds) and many of the same contributors inside (Howard Cruse, Doug Hansen, Sharon Rudahl, Stiles and Steffan, Trina), a stable of artists that've defined a substantial part of Krupp's output over the past year much as Rip Off's artists have done for it. Krupp's artists are more diverse in style--Rip Off has never had as serious a storyteller as Rudahl in its anthology comix, after all--and if that diversity occasionally works against consistency of tone

CONTINUED PAGE 35

English Comix

TO BE OR NOT TO BE

As far as the English comix scene is concerned, things are not so hunky-dory: the underground (or alternative) comix here has always had a rather patchy history. Still, along the way, occasional highlights have occured - COZMIC, CYCLOPS and NASTY TALES come to mind. The main problems are not dissimilar to those in the States I guess - printing costs are very high, getting good distribution is next to impossible, the main book shop chains don't want them anyway, and worst of all the reading audience is almost non-existant. On top of that, the shops carrying U.G. material are constantly being raided, their comics confiscated and destroyed. Very discouraging. Small wonder that the publishers and artists tend to drift away into less troublesome pursuits like cleaning drains and wrestling wild dogs.

However, hope springs eternal in this rainy isle. We still have a few active groups and individuals. The biggest is Ar:Zak, which is short for Hunt Emerson and friends. Hunt is a brilliant artist, up there with Crumb, Green and Griffy. Along with Chris Welch he was responsible for the Konventions of Alternative Komiks. These were very successful and responsible for a revival of interest, without which English comix would probably have faded totally away a year or so back. Ar:Zak publish STREETCOMIX, COMMITTED COMIX and many other titles, including my MOON COMIX series. Then there's Angus McKie's Junior Print Outfit who publish EITHER OR and BLOOD SEX AND TERROR at very irregular intervals. And Mal Burns' Media & Graphic Creations, publishing GRAPHIXUS more or less monthly. He's also involved with the BRAINSTORM series, which contains much of Bryan Talbot's excellent work. We also have a "new wave" collective, Group 19, who've spent two years producing nothing, but you never know what's around the corner. Other titles come and go: NEW MYTHS, HEDGEHOG TIMES, LION AND LAMB and so on.

For many collectors out there, it's well worth getting Mal Burns' COMIX INDEX. It contains a fairly complete listing of British comix, though it came out some time ago and needs updating.

As to the future, I suspect comix will never be ... that big over here. They'll probably drift along in much the same way as they have in the past. Maybe better distribution in the States would help, or perhaps an English collection along the lines of DUTCH TREAT could give a bit of publicity. It's a healthy sign that English artists are turning up in U.S. comix like MAMA! DRAMAS (Varty), ANARCHY (Harper) and YIKES (Emerson). Anyway, try a few of the English titles. If you're not familiar with them, a good starting point might be STREETCOMIX 6, RAW PURPLE, GRAPHIXUS 6, NAPALM KISS 2, and AMAZING ROCK 'N' ROLL ADVENTURES (Brainstorm). Some of these titles are carried by U.S. dealers, but if you need a contact over here, I recommend Forever People, 59, Park Street, Bristol 1, England. Make the effort, you could be pleasantly surprised.

DAVID NOON

CASCADE

BRUCE SWEENEY

On Collecting Comix

I have heard from Jamie Alder who gave us TRICK FUNNEL, and his new dada-zine TALES TOO TOUGH FOR TV is finally out, just in time for Xmas! It's $1.00 postpaid from Jamie Alder, 9970 Liberty Road, Chelsea, Michigan 48118 and it's one weird little package.

All the news in collecting comix focused around NYC for a change. One of the biggest collections on the East Coast was owned by Walter Bachner, who has published undergrounds through his Bagginer Press. His collection went on the market recently, and I was fortunate enough to order a couple of rare titles like THEOLOGICAL and 'RIPT N REKT #2 (there never was a #1) over the phone. Dave Toplitz of West Side Comics in NYC was acting as go-between. Two short weeks after I had heard about the collection's availability, I was in New York and spent two hours going through what was left.

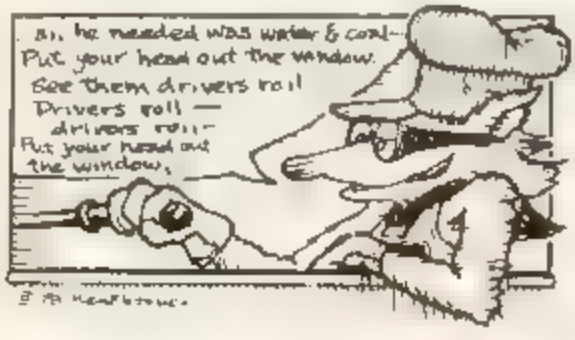
I was crestfallen. In those two weeks the collection had been so picked over that I could only pick up an additional $75 worth of material, and some of that was duplicates and items for friends. I was astonished at how much had been culled out of the collection. The carrions of comix had descended and picked the body clean. One collector roared through the collection by trading the original ZAP #9 cover for several hundred in undergrounds, and another couple of guys showed up on the doorstep with bulging checkbooks. By the time I arrived, there weren't enough rare titles left to get more than a yawn out of me.

Hunt Emerson was allegedly visiting comix artists on the West Coast and after he gets back to England we should be seeing MOON COMIX 3 from Ar:Zak this year from across the pond.

Jaxon writes that he's finishing the final 18 pages of additions to his Indian trilogy. The book will be called COMANCHE MOON and will run 128

pages, soft cover and perfect bound. A German edition is also planned. He has his eye on his next project already, but he's not ready to divulge details yet. What little information he's shared with me indicates that the quality level won't slip below COMANCHE MOON.

Speaking of trilogies, the three ARMADILLOs are among the most significant in undergrounds. A side benefit is that aesthetics aside, it's a major collecting coup to get all three. Number one is an extremely rare title done by Jim Franklin from Austin, Texas, which also spawned Gilbert Shelton via the college humor mag, TEXAS RANGER. Franklin's obsession with the armadillo has always been fond and imaginative, and ARMADILLO #2 continues with that. The final book in the series is one quickly dismissed or overlooked by most collectors. It's called GORDELIER III and the title is the only foreign word in the book. It was done in Amsterdam and the combination of Franklin's developing style with a European coffeehouse environment is an engaging experiment that works.


All he needed was water & coal-
Put your head out the window
See them drivers roll
Drivers roll —
drivers roll —
Put your head out
the window,

Tucker Petertil has a new mini-comic out called JUICE CITY #2, 90¢ postage paid from him at his new address, 1636 Bowman, Olympia, Washington 98502. Two other collectors are also on the verge of publishing new material. Jerry Tomasciewicz still has UP FRONT COMICS coming in a month or two and it will be 12 pages of Dave Geiser's material. There will be a special limited edition done in portfolio format with a color print, signed and numbered. Jerry will also be hosting a Geiser art show in December. Interested collectors around Nebraska should contact Jerry at 5405 S. 33rd Ave., Omaha, Nebraska 68107.

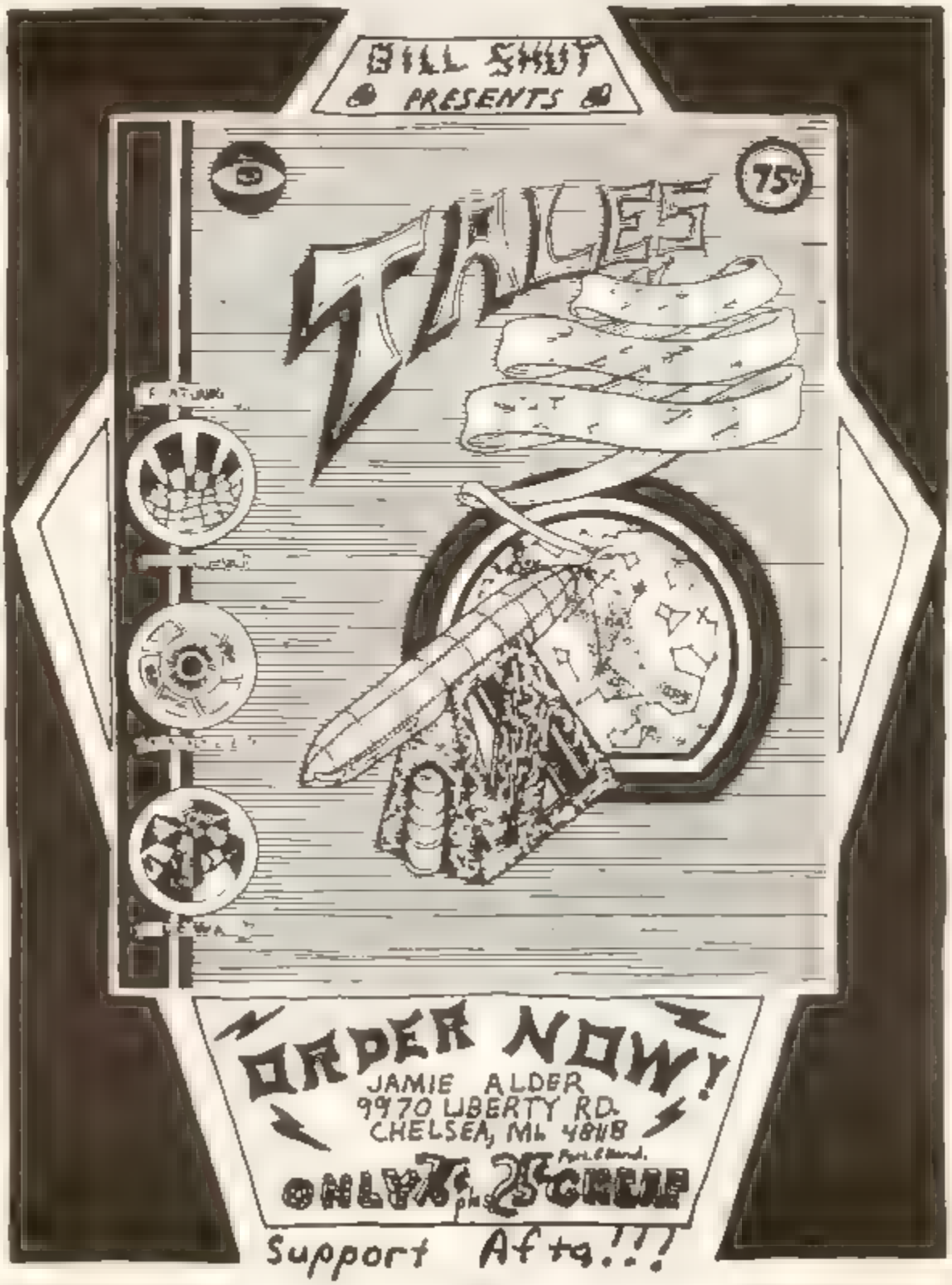
Curt Metz has a comic called CARPET CRAWLER coming with a George Metzger cover but so far I don't know much about it. Drop me a line, Curt.

SUNFLOWER CHILI, which was to be released by November by Third Coast Printing, will not be published due to the printer's folding. (How many good titles have we lost over that?) Third Coast got ahold of me and offered to settle up. That kind of setback doesn't stop the chief illustrator, Gary Whitney, who has assisted CASCADE immeasurably with his fine fresh style. M'man Gary says he'll be publishing his own mini-zines in the near future--I recommend Gary's stuff.

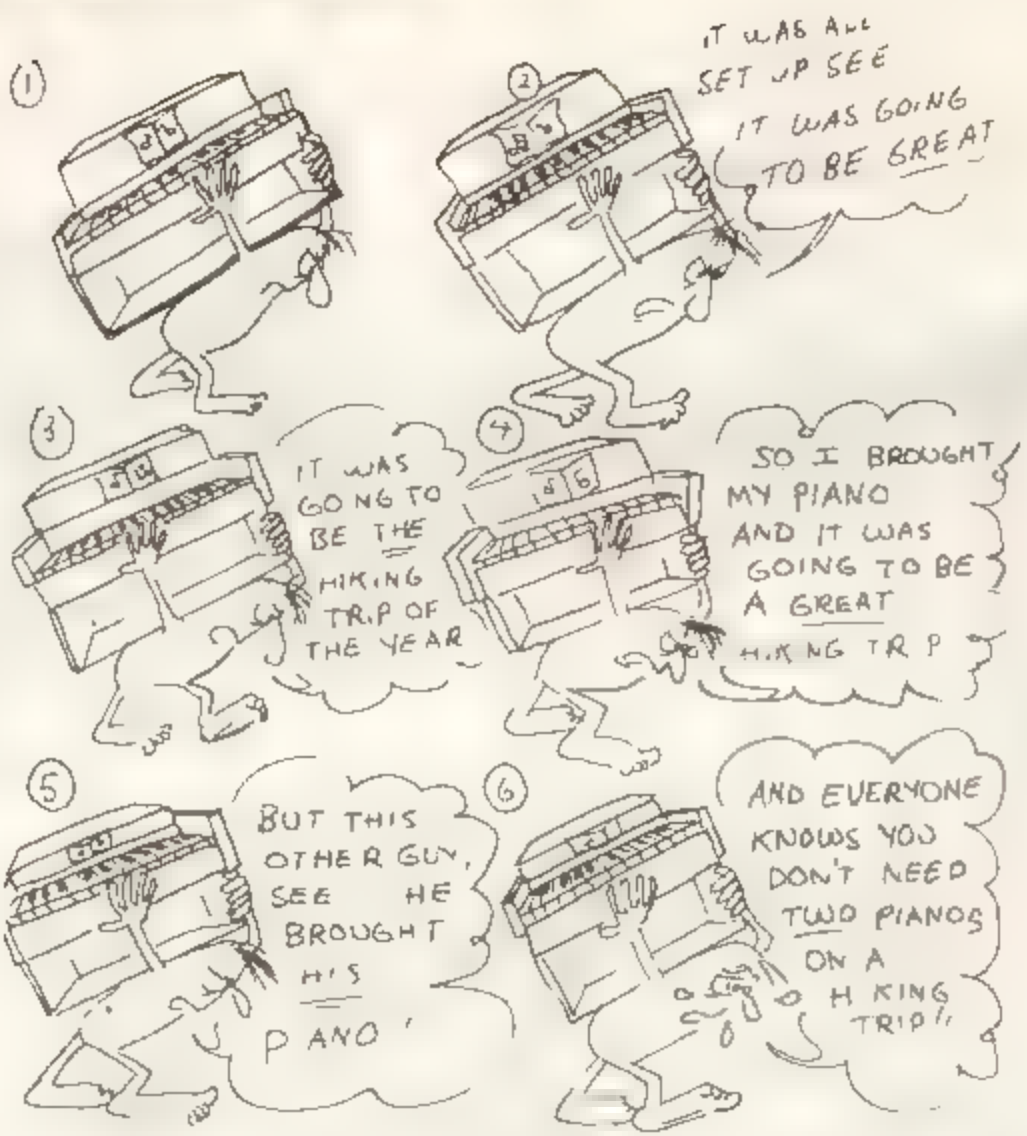
The ever-prolific George Erling writes that he'll have YIKES #4 ready by spring with Hunt Emerson, Milke, Vojtko, Thorne, Bruning, Eddings and others, and about 18 pages of Erling. CASCADE editor Artie Romero will publish it but it's clearly not ready yet. They hope to have 8 pages in color. George feels that 78's best effort was "Frog Job" for BIZARRE SEX #7 by Krupp--we thank him for his nice cover work for CASCADE.

Bruce Sweeney

First 20 who mention Cascade get a free comix by L.Rifas! First 10 also receive a free genuine Bill Shut Pencil!!



ODD BODKINS...


1
2
IT WAS ALL SET UP SEE IT WAS GOING TO BE GREAT
3
IT WAS GOING TO BE THE HIKING TRIP OF THE YEAR
4
SO I BROUGHT MY PIANO AND IT WAS GOING TO BE A GREAT HIKING TRIP
5
BUT THIS OTHER GUY, SEE HE BROUGHT HIS PIANO!
6
AND EVERYONE KNOWS YOU DON'T NEED TWO PIANOS ON A HIKING TRIP!!

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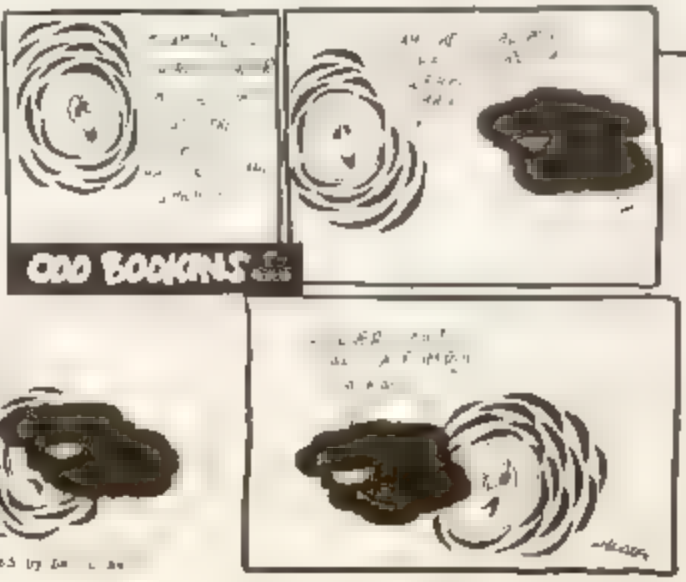


Underground Gas

By BRUCE SWEENEY

RIP OFF COMIX #4 is out from Rip Off Press and it features Shelton, Griffith, Diggs, Richards, Beck, Sturgeon and Sheridan. The Fabulous Furry Freak Brothers story is really fun and worth the $1 cover price alone. I personally found the Wonder Warthog football story tedious and dull, but then that's the way I've always felt about Wonder Warthog and football. The R. Diggs is about 2 women commandos returned to earth in the future to free Mother Nature, and it's lackluster and boring.

Griffith's Observatory, on the other hand, presents two one-page gems, and Sheridan's Dealer McDope story is a clever social mirror that works without being overworked. The book has a definite flavor of staying underground without being untimely. It's big enough so that the high points carry the weak spots and I certainly recommend it strongly, if not in total.

I just finished WHITE WHORE #2 which is all about inter-racial sex. You white boys needn't worry about the aspect of these black artists obsessing about white females, because they apparently are not hip to the Hite Report--recommended reading to all male prospective lovers. What I do worry about is the obvious rip-off of S. Clay Wilson's art style in one story, even down to his lettering.

Actually it's a good book with some fine new artwork, especially one piece by Dan Bold, but it is too bad that it's marred by that one situation of plagiarism, because the book is chock-full of otherwise engaging porn. The book is a grand follow-up to #1 and I for one hope that "Larry Fuller Presents" can come up with a WHITE WHORE 3 as engaging as #2.

Last Gasp's FORBIDDEN KNOWLEDGE #2 is as bizarre a book as has been offered up all season, and that alone makes it worth the $1 cover price. Topics range from A-bomb effects to a female pope. Several stories stand out--John Edgar's story about tatoos is coupled with some very presentable artwork. Chidlaw's "Shitknife" about survival in the arctic is a strong and creative two pages. Doug Hansen's story is a presentation of the most meticulous artwork I've seen all season.

Last Gasp's WET SATIN #2 is out and this is a really neat number. It's billed as women's erotic fantasies and with the exception of one castration story, I would certainly be willing to be part of several of these ladies' fantasies. Lee Marrs alone has developed rapidly since early PUDGE days to the point where her style is mature and seasoned. Newcomer Mary Wilshire also brings a strongly individual art style to comix and Trina is still turning out tight, intelligent visuals such as "Dog Fight." Just about all of the art is above average and every story has its place--nothing is filler or gratuitous which is a compliment to whoever did the editing. It is truly a very nice book.

BRUCE SWEENEY

CONTINUED FROM PAGE 2

Ted Richards has returned from France, where he checked out some of the alternative comix markets. He got a good response to his "Mellow Cat" strip which has been running monthly in SKATEBOARDER MAGAZINE here in the U.S.

Before ZAP #9 appeared, the artists who have been "regulars" in ZAP for years took a vote on whether they ought to let any new blood in, and all but Wilson wished to do so. It's interesting to note that the new issue contains no artists new to ZAP, however.

Roger Brand is in the "cooler" and faces a maximum of 90 days penal servitude, reputedly for being drunk and disorderly. Fortunately he had already finished all his work for BANZAI COMICS #1, which is now available from Krupp Comic Works, also with work by Kim Deitch and Joel Beck. A review appears elsewhere in this issue.

This from Kim Deitch: "Bob Armstrong had a very serious brain operation in September. They had to cut a hole in the top of his head the size of a picture postcard. Anyway, he's going to be in very delicate condition for quite a while. We are all pulling for him, obviously."

Rip Off Press has released STAR WEEVILS by J. Michael Leonard, RIP OFF COMIX #4, and THE WHOLE FORTY YEAR OLD HIPPIE CATALOG by Ted Richards. They're available for $1.25 postpaid from Rip Off or through normal comix outlets.

Besides the above-mentioned BANZAI! #1, Krupp has also published SNARF #8, DOPE COMIX #2, and George Metzger's MU: THE LAND THAT NEVER WAS. They're all $1 each, plus 25¢ per book postage, from Kitchen Sink Enterprises or through your usual comix sources.

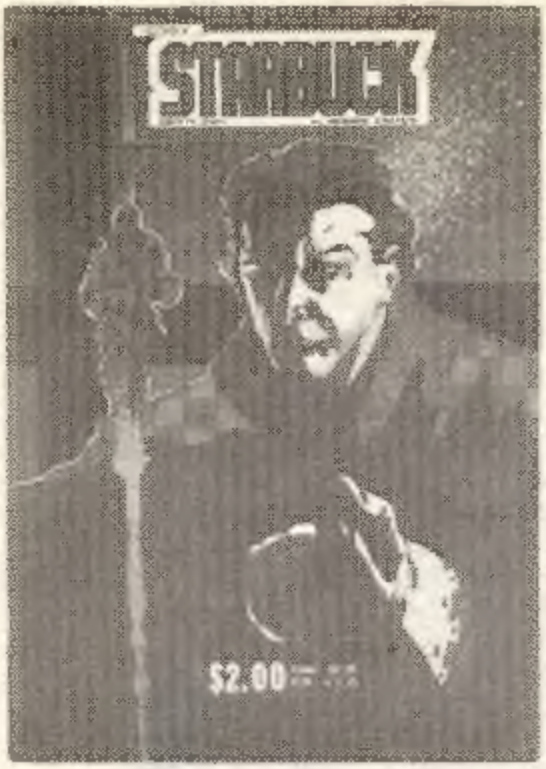
Jamie Alder has a new underground art publication by Bill Shut and Kelly Alder; it's called TALES TOO TOUGH FOR TV, a really strange cosmic evolution strip. The printing and paper are excellent, and that's certainly a big plus. It's available by mail from Jamie at 9970 Liberty Road, Chelsea, MI 48118 for $1 postpaid.

Gary Whitney has published his own 8-pager, WINDY CITY COMIX. It features "The Anniversary Waltz" and "Hare-Brained Notions", both excellent strips, and is 50¢ postpaid from Gary at 520 W. Surf St. #1-S, Chicago, IL 60657.

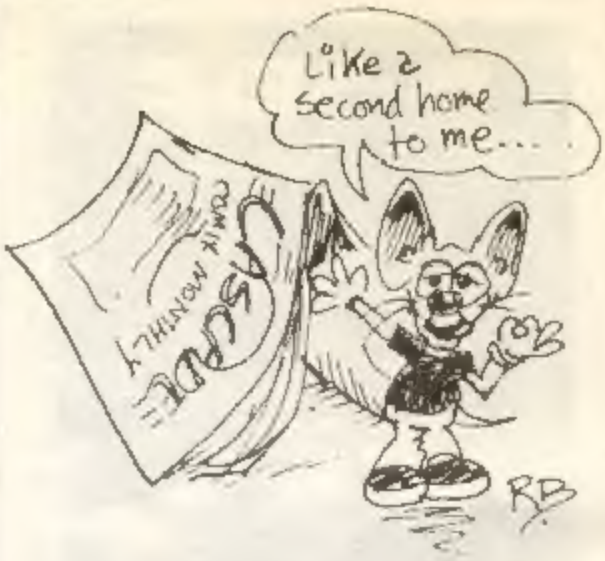
Clay Geerdes recently published an 8-pager called BABYFAT 2, which is billed as "The Little Mag of Illustrated Weird News Items." It has art by Erling, Whitney, and Vojtko in addition to a Geerdes cover and Brad Foster back cover. It's 25¢ per copy from Geerdes at Box 7081, Berkeley, CA 94707.

John Adams has a new pure art product called POPULAR PIX, "The world's greatest collection of strange and secret photographs." It's 50¢ postpaid from John at P.O. Box 1527, Boulder, CO 80306.

Mike Friedrich is now publishing a bi-monthly newsletter called the STAR• REACH LETTER, and you can get a year's subscription by sending 6 self-addressed, stamped envelopes to Star•



Reach Productions, P.O. Box 2328, Berkeley, CA 94702. Use long envelopes for best results. Clay Geerdes is assisting with the writing, layout and photography, and it's quite a good effort--all typeset and nicely printed. Star*Reach has reprinted their new full-color books, CODY STARBUCK and PARSIFAL by Howie Chaykin (CODY) and Craig Russel in collaboration with Patric Mason (PARSIFAL). The color printing is dramatically improved over the (disastrous) first printings which were fortunately limited to 5000 or so. They're each $2 from the above address. IMAGINE #4 is scheduled for December with a cover by Steve Ditko, and Ditko also did a full color strip from a script by Paul Levitz for that issue. Carl Gafford of Marvel Comics did the coloring; IMAGINE is looking more and more like an overground comic book. STAR*REACH 15 features a cover by Leialoha and the continuation of



"Quicksilver Serpent", plus work by Lee Marrs and Gene Day, and "Tempus Fugit" by Gray Lyda. This information reprinted from STAR*REACH LETTER #1 by permission of Mike Friedrich.

Larry Gonick's BLOOD FROM A STONE, the tax reform comic mentioned in this issue's interview, is an excellent limited edition book. It's $1 by mail from NYPIRG Publications, 5 Beekman Street, New York, NY 10038. If you liked CARTOON HISTORY OF THE UNIVERSE by Gonick, you'll enjoy this cartoon discourse on what's wrong with our income tax system.

Krupp will be reprinting Cliff Harper's CLASS WAR COMIKS in a couple of months. Cliff is gearing up to do a number of comix projects, including a longer strip for ANARCHY COMICS #2.

Art Spiegelman is very busy these days doing a regular strip for PLAYBOY called "Ed Head," in addition to other jobs and projects. The latest issue of ALTERNATIVE MEDIA has a cover by Art (Mark Beyer did the color separations), and inside is an essay on the "Ultimate Cartoonist" and an article by Spiegelman, as well as a number of illustrations of Spiegelman work. The next issue of CASCADE will feature an interview with Art.

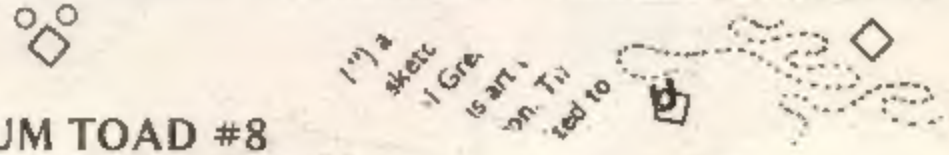
Rory Hayes is working on a series of color drawings, plus some black and white ones and woodcuts. He's planning a limited edition portfolio of drawings he's been doing over the past three years. Rory's brother Geoffrey Hayes has just had his latest book, Patrick Comes to Puttyville, published by by Harper and Row.

The $25 Crumb Sketchbook has been selling very well, and a second printing is now being planned.

CONTINUED FROM PAGE 22

it also brings some neat surprises with it. I, for one, was surprised to be laffing at DOPE so much more this time.

Fave moments in this twosome: Howard Cruse's lamb Shearwell forgetting to seduce his co-trippee under influence of magic mushrooms, Dan Steffan's white punk on drugs, Trina's Lulu doin' her bit against the hun, and Joel Beck's Victorian pig weeper. Also nifty: Cruse's dissection of Little Lulu's childhood fears (third time the character's appeared in comix at least: she never impressed me as icon when I was a kid), Rudahl's ballet melodrama, and short 'uns by Gary Whitney ("Tripping Trouble"), Stiles (risible Lassie parody), George Erling and Doug Hansen. Most disappointing: a Lee Marrs Pudge dope story that ignores the fact that even a teenage runaway from Normal, Il., would know about drugs from MOD SQUAD reruns....



PLATINUM TOAD #8

A large-format (8½" X 11") art book with "All-Color Litho Toons", a full-color sketchbook portfolio by Artie Romero, "Zippy Tōn" by Al Greenier, "Big Bang" and "Artie Stick" by Romero, plus art by Darrel Anderson, Kirk Kennedy and John Peterson. This book has 20 pages printed one side only, and is limited to 400 copies. $1.00

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...AN' I WANT A HORSEY AN' A DOGGIE AN' A SPACE HELMET AN' A...
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